I was about to say, enjoy your But
It is an office of the gods to
venge it, Not mine to speak
on't.
IMO, You do seem to
know
Something of me, or what concerns me;
Tray you., (Since doubting things go ill,
often hurts more Than to be sure they
do: For certainties Either are past
remedies ; or, timely knowing[6], The
remedy then born[7],) discover to me
What both you spur and stop[8].
IACH. Had I this
cheek
To bathe my lips upon ; this hand,
whose touch, Whose every touch,
would force the feeler's soul To the
oath of loyalty[9]; this object, which

6 —timely KNOWING,] Rather—timely *Jcnown.* JOHNSON-.
I believe Shakspeare wrote—known, and that the transcriber's
ear deceived him here as in many other places. MAXQNE.

7 — For certainties
Either are past remedies ; or, timely
knowing, The remedy then born,] We
should read, I think :
" The *remedy's* then born—."
MALONE. Perhaps the meaning is, as 1 have pointed the passage :
«---------For certainties
" Either are past remedy; or timely
knowing [64] The remedy, then *borne*"
They are either past all remedy; or, the remedy being timely suggested to us by the knowing them, they are the more easily borne. J. BOADEN.

[8] What both you spur and stop.] What it is that at once in
cites you to speak, and restrains you from it. JOHNSON.
This kind of ellipsis is common in these plays. What both you spur and stop *at*$_y$ the poet means. See a note on Act II. Sc. III.
MALONE.
The meaning is, * what you seem anxious to utter, and yet withhold.* M. MASON.
The allusion is to horsemanship. So, in Sidney's Arcadia, book i.: " She was like a horse desirous to runne, and miserably *spurred,* but so *short-reined,* as he cannot stirre forward."
Again, in Ben Jonson's Epigram to the Earl of
Newcastle: " *Provoke* his mettle, and
command his force." STEEVENS.

9 — this hand, whose touch,
— would force the feeler's soul
To the oath of loyalty ?] There is, I think, here a reference